



West Was Outstanding Building

(Ed. note — This is the third in a series of articles written on Brevard College buildings. Information for the series is taken from "The History of Brevard College," written by Miss Marjorie Craig.)

For many years there stood, on the present site of the Sims Campus Center Building, a building that to many people was the heart of the campus.

When Mr. and Mrs. Fitch Taylor, who founded the Brevard Institute, turned the school over to the Woman's Missionary Council of the Methodist Church South in 1903, they had raised part of the money needed to construct a building on the land which had been secured as a permanent site. When it was built, it was named Taylor in honor of Mr. and Mrs. Taylor. A three-and-a-half story wooden building which was heated by stoves, Taylor Hall contained accommodations for 125 girls, the officers and teachers plus a provision for office and reception rooms, study halls, lecture rooms, a gymnasium, dining room, kitchen, and laundry.

By the time Mr. O. H. Orr came to the Institute as superintendent in 1923 and the present Taylor Hall was built, the old Taylor was in bad repair and it was realized that it would have to be torn down so the new dormitory was named Taylor.

In 1914, the building was brick-veneered to match Spencer Hall and Taylor Hall. Steam heat had been added in 1910.

When Brevard College opened in 1934 in the midst of the depression and there was no money for new buildings, the old build-

ing became the center of life for the new college. The pastor of the Methodist Church, the Reverend J. H. West, was instrumental in getting the building reconditioned. Thus "Old Taylor" became West Hall.

The girls were assigned to West and the men were put into Taylor and Ross Halls. Girls overflowed from West to the Old Virginia Lodge and into smaller dwellings on the campus.

West Hall was used as the principle activity building on campus. It contained the dining room, the kitchen, rooms for girls, the girls' infirmary, an apartment for the dean of women, music studios, and several rooms used as classrooms. There were also rooms for single women teachers.

Gradually, newer buildings were erected to serve the purposes that West Hall had served for many years. As these new buildings replaced the functions of the old building, it was closed a little at a time. The dining room was moved to a separate building in 1947 and then the upper floor was declared a fire hazard and closed. In 1950 the part that was still usable served as a men's dormitory.

After the entire building was closed it remained until four years ago when it was torn down so that the Campus Center Building might be built.

Although the building had outgrown its usefulness, many people regretted that it must be torn down. It had been for many years the building around which campus life centered and it held a place of importance in the hearts of everyone who had known it.

Ken Bryson

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The newly elected officers for the Camera Club are Ken Bryson, President; Cal Hunt, Vice President; Betty Ervin, Secretary - Treasurer; Nancy Harrell and Dick Cochrane, Publicity Chairman.

This club is just getting started, so prospective members are urged to join now.

Recital Review

By Mrs. Harvey Miller

It was indeed a pleasure on the night of October 31 to have in Brevard Frederick Swann, organist of the Riverside Church, New York City. It was gratifying to this writer to see such a large audience on a night that was crowded with so many activities and particularly since the weather was not favorable for travel for persons coming from out of town.

The program was as follows: Concerto I in G major, I. Allegro — by Duke Johann Ernst, arranged by J. S. Bach; Chorale-Prelude: "Give Ear, O Lord" — Johann Ludwig Krebs; Prelude and Fugue in G major — J. S. Bach; Fifth Symphony for Organ, IV. Adagio — Charles Marie Widor; Choral in A minor — Cesar Franck; Symphonic Chorale, "Jesus, Still Lead On" — Sigfrid Karg-Elert; Chanty (Plymouth Suite) — Percy Whitlock; Pavane — Robert Elmore; Prelude on the name ALAIN — Maurice Durufle; Incantation for Easter day, "Christ Is Risen, Alleluia" — Jean Langlais.

of the second section. This piece by Karg-Elert began the less serious section of representative modern organ compositions. A whimsical touch was interjected by the Whitlock pieces. The third piece of almost pastoral nature with its rhythmic repetition in the accompaniment and its flute and reed melodies gave a pleasing contrast. An excellent example of modern French dissonance was introduced by the Durufle "Prelude." The theme which recurred in the "Prelude," which was the main theme of the "Litanies" of Alain was brought out to its fullest advantage by Mr. Swann. The explanation given by Mr. Swann concerning the last selection greatly enhanced the enjoyment of the piece. He explained how the text "Christ Is Risen, Alleluia" furnished the basis of the rhythmic motive used by Langlais throughout the whole composition. Although theoretically dissonant the piece did not appear thus because of the facile handling of the harmonic idiom by the composer.

The first half began with the Bach Concerto with an interesting alternation from duple to triple meter. Mr. Swann handled this alternation expertly with the antiphonal use of great and positive divisions of the organ located on either side of the chancel. The meditated Krebs number brought more emphasis for the Bach, which was the major work of the first half of the program. The next two numbers from the French "classic" period, which were composed in the late 19th century, pointed up the difference in emphases of these two schools in composition and organ design.

The overall impression was that of excellent choice of compositions for the program giving ample opportunity for contrasts of both historical periods and registrational principles. The technical agility and registrational ingenuity of Mr. Swann was evident throughout the entire program. Mr. Swann's ability to use to full advantage the resources of the three-manual organ in the Brevard Methodist Church was quite impressive.

Mr. Swann invited the audience to join in singing the hymn "Jesus, Still Lead On," which formed the basis melodic pattern in the first composition

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